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ABSTRACT

This volume of the Michigan Speech Association curriculum guide is a revision of the 1968 edition (ED 026 389). The first eight units comprise a first semester course that emphasizes theatre history, dramatic structure, and dramatic criticism and theory. There are also units on presenting a one-act play, music in the theatre, and children's theatre. The second semester course centers around the production of a play, and includes units on scenery design and construction, lighting, properties and sound effects, costumes, makeup, and publicity. Each unit is divided into four sections: objectives, content, learning experiences, and bibliography. (RN)

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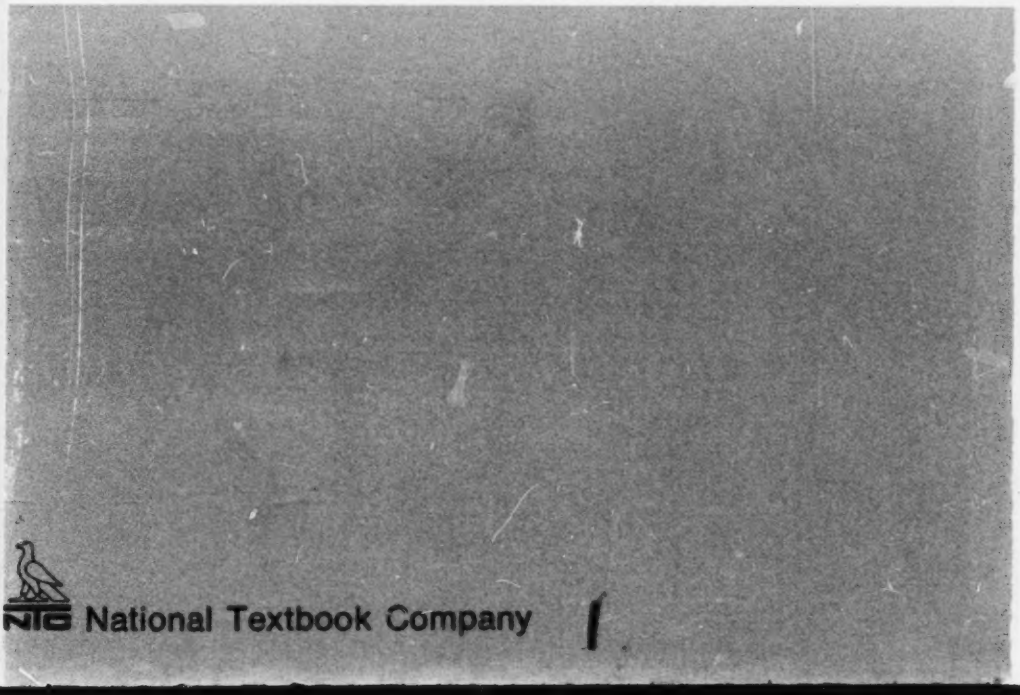
MSA CURRICULUM GUIDE **6**

Dramatic Arts in the Secondary School



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Dramatic Arts in the Secondary School

THE MICHIGAN SPEECH ASSOCIATION
CURRICULUM GUIDE SERIES

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INTRODUCTION

Exploding knowledge and constant change are the warp and woof of our society. The exponential rate at which knowledge increases forces specialization and teamwork in order for us to effect meaningful change. Teams of scientists develop new methods of combating disease. Teams of social scientists analyze urban stress. Research teams innovate educational methodology. Teams of specialists control space vehicles simultaneously from the ground and from space. Interaction, the fundamental tool of human development, is the keystone of our existence. Therefore, effective oral communication, the primary means of social interaction, becomes an indispensable tool for all men.

The security of a free society rests in the hands of youth. In our classrooms are the leaders of the 21st century. Educators are charged with the responsibility of providing youth with the training ground that will enable them to mature physically, intellectually, emotionally, and socially into responsible adults capable of rational decision-making. Youth must cultivate and refine the ability to listen critically, to evaluate objectively, and to express ideas clearly, truthfully, and openly.

Oral communication is the process by which a speaker and a listener attempt to influence each other. It is the integrating factor in achieving productive interpersonal relationships; in the creative development and enjoyment of the arts; and in creative, rational decision-making. Oral communication is essential in achieving meaningful interrelationships between subject areas in team examination of the substantive ideas, ideals, and issues of our time to the end of nurturing adaptive and innovative decision-making.

The new Michigan Speech Association Curriculum Guide Series includes eight guides:

Speech Activities in the Elementary School
Speech and Drama in the Intermediate School
Speech Communication in the High School
Debate in the Secondary School
Discussion in the Secondary School
Dramatic Arts in the Secondary School
Oral Interpretation in the Secondary School
Radio, Television, and Film in the Secondary School

This series is the product of a project jointly funded by the Michigan Speech Association and the Michigan Education Association. Nearly 150 kindergarten through twelfth grade teachers and curriculum directors from metropolitan, suburban, and rural school systems throughout Michigan participated in the project either as reactors or revisers. A reactor completed an extensive questionnaire designed to determine to what extent the 1968 edition of a guide was useful in his particular teaching situation. A reviser taught from a guide for one semester, reviewed the data compiled from the questionnaire survey of that guide, and served as a member of one of the eight revising teams that prepared the new series.

The eight guides are designed for the beginning speech teacher: the teacher who is assigned responsibility for speech but lacks speech training; the teacher of specialized speech courses; and teachers of courses other than speech who wish to use oral communication as an integrative tool in their courses. Prospective teachers in undergraduate methods courses, libraries, curriculum directors, school administrators, and leaders of youth groups will find the guides useful.

Deldee M. Herman
Sharon A. Ratliffe

PREFACE

> Speed of travel, mass communication, the mobility of people —all are aspects of the modern world which are continually expanding our personal horizons. In one sense, the world is not shrinking; it is getting larger and larger in terms of each individual's contacts with other peoples, other cultures, other areas.[1]

Essentially, Kennamer is speaking of the global village. Comprehending the interrelationship of disciplines once thought to be separate entities is a priority requisite of contemporary education. For a student to "find himself" in the global village should be a goal of each teacher. How this can be accomplished through dramatic arts in the secondary schools is the question with which this curriculum guide is concerned.

John Gassner, once Sterling Professor of Theatre at Yale and respected as one of the most literate and compassionate men in theatre, suggested that a major problem with theatre is its lack of humanity. Herein lies the catalyst for exploding the energy necessary for the student's potential. In essence, the discipline develops from the student and the course, and is not imposed on the student by the teacher. The classroom becomes a workshop. This guide is written to help the teacher select what he needs for his specific situation so that he may become the resource person to help his students follow the bent of their creativity. The student in action is the creed of this guide.

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[1]Lorrin Kennamer, "Developing a Sense of Place and Space", found in *Skill Development in Social Studies*, 33rd Yearbook of the National Council for the Social Studies, Helen McCracken Carpenter, ed. (Washington, D.C.: National Council for the Social Studies, 1963), pp. 168-169.

Design

Previously a somewhat mechanistic approach to teaching theatre was the norm. The design of this guide suggests that exposure to the world of theatre through experience will lead the student to an active awareness of some area of theatre that touches the core of his being. In turn, this leads to a desire for specialization by sensing a need.

In the early stages of theatrical exposure, what areas should be cultivated by the instructor? Perhaps the first semester should be concerned with three basic fields of interest:

A. Understanding the genesis of theatre as a basic need for man. (theatre history)

B. Understanding the play as an art form. (dramatic structure)

C. Understanding human feelings of mankind in determining the evolution of history. (dramatic criticism and theory)

Although these three fundamentals may seem pedantic, the antithesis is true. Note the plethora of disciplines that one is almost obligated to touch upon, and the multiplicity of creative and imaginative projects that the students may venture into to bring the world into their classroom. It is impossible not to touch the sister areas of world history, great religions, psychology, sociology, technology, architecture, music, and the rest of the humanities.

An innovation in this guide is the addition of units involving music in the theatre, children's theatre, and publicity. These three areas have generally been neglected in beginning courses. The awareness of their import is filtering into educational consciousness so as to merit their exposure as specialized units.

The second semester focuses on specific aspects of dramatic production as an art form. The focus of the course is on fundamental techniques of production and should have greater potency when viewed from the Gassner intent of greater humanity through the intricacy of people, each skilled in his area, and depending upon one another to provide human, aesthetic experience. Hence, the two courses should provide the students with a respect for the dramatic art form or with a desire to specialize in theatre. The two courses should converge to make the student and teacher propel to greater

humanity and to realize as Eric Bentley did that, "It is impossible for an idea to find its realization in a single man."

James Boman
Robert Cashbaugh
Joseph Del Guidice
Garwood Hansen
Johanna Platteschorre
Richard Wirth

DRAMATICS 1

Acting, Criticism, and History

GENERAL OBJECTIVES

1. The student will understand the genesis of theatre as a basic need for man.
2. The student will understand the play as art form.
3. The student will understand human feelings of mankind in determining the evolution of drama, and in some cases, the evolution of history.

UNIT ONE:
THE DRAMATIC COMMUNICATION PROCESS

Since drama is a reflection of life, and life a constant dramatic process, this unit serves as an introductory illustration of this relationship. It also explains dramatic communication in relationship to the audience, players, technicians, and critics.

I. OBJECTIVES:

A. The student will identify the elements involved in the dramatic communication process.
B. The student will illustrate with examples relationship of drama to actual experience.
C. The student will relate the importance of perceiving human behavior to the dramatic communication process.
D. The student will identify by title, purpose, and emphasis various current periodicals related to dramatics.

II. CONTENT:

A. Analyzing the communication process.
B. Understanding the relationship between drama and life.
C. Developing story lines based upon human experience.
D. Understanding the nature of drama.
E. Examining periodicals related to dramatics.

III. LEARNING EXPERIENCES:

A. Keep a log of the identifying characteristics of a friend such as:
   1. Description of posture.

2. Description of facial and hand gestures.
3. Observable reactions to specific situations.

Do not reveal to your friend that you are observing him and do not reveal his name to the class.

1. In buzz groups (4-6 members per group).
   a. Present a pantomime based upon the observation of your friend.
   b. Develop a story line that involves all of the pantomimed characters.
   (A buzz group is an organizational procedure that attempts to capture for a large group the personal involvement and active participation that characterizes small group discussion. The process is to divide the larger group into a series of small groups who discuss for specific periods of time and then return to the larger group periodically when one member of each small group reports the findings of his group. Sometimes a general conclusion is drafted by the large group.)
2. Play the improvised scenes before the large group.
3. Discuss interpersonal relationships as revealed in the scenes such as:
   a. Conflict between two or more individuals.
   b. Rejection of one or more members by the group.
   c. Reinforcement provided to one member of the group by the others.
4. Discuss the relationship of drama to life situations, such as:
   a. Drama is a representation of a life situation.
   b. Drama is a reinterpretation of a life situation.
   c. Dramatic structure emphasizes development of the story line.

B. Pair off into teams for interviews:
   1. Explain to each other an experience which might be called "dramatic".
   2. Discuss the experiences in class using the following procedure:
      a. Teammate 1 introduces Teammate 2 to the class.
      b. Teammate 2 relates his dramatic experience.
      c. Teammate 1 identifies the dramatic elements in the ex-

perience and asks a class member to react to the analysis.

d. Exchange responsibilities and repeat the process.

C. View the film, "The Theatre—One of the Humanities."

1. Divide into three buzz groups, with each group discussing how one of the following elements is fundamental to the dramatic communication process:
   a. The play.
   b. The actors.
   c. The audience.
2. In the large group:
   a. The recorder of each buzz group submits his group's analysis of their topic.
   b. George McCalmon's model of the dramatic communication process is compared with:
      (1) The film.
      (2) The buzz group reports.
3. Return to the buzz groups and construct original models of the dramatic communication process.

D. In teams, select a periodical related to dramatics.

1. Independently examine the periodical selected by the team. Use the following criteria:
   a. What are the qualifications of the contributors?
   b. For what audience is the periodical intended?
   c. Of what value to the class is the periodical?
2. In class, the teammates hold a dialogue using the criteria as a basis for the conversation.
3. Follow each dialogue with a forum.

E. Role Playing: Divide the class into small groups of 2 to 3 students. Act out a situation which has happened in your life. Have the rest of the class observe the acting as they are seated in a circle around you.

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Films

"The Theatre—One of the Humanities." 30 minutes, in color. Distributed by Encyclopedia Britannica Films.

UNIT TWO: PLAY STRUCTURE

A playwright's intentions and expressions need to be analyzed in order to fully understand the entire structure that makes a play whole. In this unit, an exploration of the elements of drama will lead to a more meaningful understanding of all the elements which make a play.

I. OBJECTIVES:

A. The student will identify and define supportive elements of the play:

B. The student will write a one-act play which integrates all of the supporting elements.

C. The student will identify and define the following forms of Western drama:

1. Comedy
   a. Classical Greek
   b. Commedia Del Arte
   c. Shakespearean Comedy
   d. Drawing Room Comedy
   e. Burlesque
2. Drama
   a. Classical Greek Tragedy

b. Contemporary Drama
c. Shakespearean Tragedy

II. CONTENT:

A. Examining the evolution of play structure.
B. Comparing play structure to other forms of literature.
C. Creating and acting character roles using the elements of plot.
D. Understanding forms of drama and their characteristics.

III. LEARNING EXPERIENCES:

A. In buzz groups:
   1. Select:
      a. A story or poem currently being studied in English class.
      b. An historical event currently being studied in history class.
      c. A current event from a newspaper or from political science class.
   2. Discuss theme and plot using the following general outline for plot structure:
      a. Exposition of:
         (1) Character.
         (2) Setting (time, place).
      b. Introduction of:
         (1) Theme.
         (2) Conflict.
      c. Rising action—development of the story line to the high point of action.
      d. Climax—the high point of action.
      e. Denouement—resolving the plot.
   3. In the large group, the recorders of each small group report their group's findings.
   4. Return to the small groups.
      a. Review the structure of the literature selected by the group. Emphasize the elements which significantly develop the plot.
      b. Select from the literature or create roles that develop the plot.

c. Improvise scenes, changing characters each time the scenes are played.
d. Evaluate each playing, emphasizing plot structure.
(1) Select portions of the scenes which most effectively develop plot structure.
(2) Suggest methods of enriching the less effective portions.
e. Play the scenes before the dramatics class as well as before other related classes.

B. Divide the class into two groups, each analyzing the plot structure of one of the following:
1. "The Milkmaid and Her Pail."
2. "The Unicorn in the Garden."
Discuss the analyses in the total group before viewing the film "What's in a Story?" to verify the analyses.

C. In small groups:
1. Select one of the following forms of drama:
a. Comedy.
b. Fantasy.
c. Farce.
d. Melodrama.
e. Musical comedy.
f. Serious drama.
g. Tragedy.
2. Members of each group individually read plays representing the chosen form of drama.
3. Each group:
a. Discusses the form as exemplified by the plays.
b. Writes a short statement defining the form.
c. Tests the definition using the following criteria:
(1) Does the definition use terms other than the one to be defined?
(2) Are the terms employed more familiar than the word to be defined?
(3) Does the definition classify the word to be defined?
(4) Does the definition state the essential characteristics of the word to be defined?
(5) Does the definition differentiate this word from other words with which it might be confused?

4. A representative of each group reads the statement to the large group. Each statement is followed by a forum.

D. In small groups:
   1. Examine scripts for children's plays.
   2. View a children's play and an adult play either in person or on television.
   3. Compare the methods of developing the structure of the children's play with those used for the adult play.

   In the large group, each recorder submits one element of difference or one of similarity.

E. Select human interest stories from the newspaper. In small groups:
   1. Read the stories.
   2. The person to the left of the reader outlines a possible plot.
   3. The person to the right of the reader reacts to the plot.
   4. Select one of the plots:
      a. Improvise scenes; replay and evaluate.
      b. Each member of the group:
         (1) Writes a playscript based upon the improvisations.
         (2) Writes in one of the forms discussed in Learning Experience C.
         (3) Asks members of his English class to react to the playscript.

   Present the scenes before the dramatics class as well as before other appropriate classes.

   Vary the experience by adapting a single plot structure to the characteristics of major periods in history; to the demands of various media (radio, television, motion pictures, the stage).

F. In small groups:
   1. Compare the plot development in one of the following sets of plays and/or novels:
      a. "Romeo and Juliet" and "West Side Story" (as written, played on the stage, played on the screen, and on television).
      b. "The Matchmaker" and "Hello Dolly!" (as written, played on the stage, and played on the screen).

c. *The Van Trapp Family Singers* and "The Sound of Music"(as the book was adapted for production as a musical for the stage and for film).

d. "Pygmalion" and "My Fair Lady" (as written, played on the stage, and played on the screen).

Emphasize the differences due to adaptation to various media.

2. Hold a panel discussion before the class and in a school assembly in which discussants play the roles of playwrights (or authors) and producers in each of the plays. Discuss: "How do different media influence the development of the plot?"
3. Hold a forum following each discussion.

G. Divide into three groups:
1. Each group selects one of the following themes in "Hamlet":
   a. Ghost story.
   b. Detective story.
   c. Revenge story.
2. View the film, "What Happens in Hamlet?"
3. Prepare a plot analysis of the play following the theme selected by the group.
4. A representative of each group reports the analysis to the class followed by a forum.

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Films

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"Macbeth: The Themes of Macbeth." 28 minutes, color. Distributed by Encyclopedia Britannica Films.

"What Happens in Hamlet?" 30 minutes, color. Distributed by Encyclopedia Britannica Films.

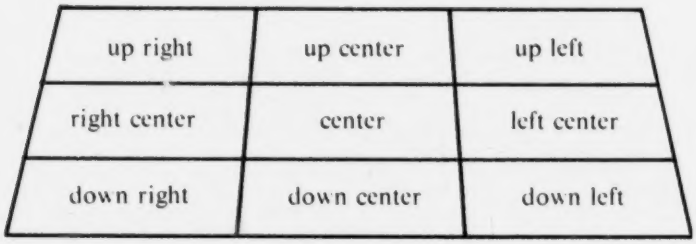
"What's in a Story?" 14 minutes, black and white. Distributed by Film Associates of California.

UNIT THREE: BUILDING A CHARACTER

Acting is reacting to life and man's situation. Acting mirrors life, and through recreating a portion of that on the stage, experience can be lived vicariously through the character. This unit provides learning experiences for the student actor which utilize his inner and outer resources.

I. OBJECTIVES:

A. The student will plot a stage into nine areas:



(AUDIENCE)

B. The student will memorize and play a straight role in a plausible manner.
C. The student will play a plausible character role.
D. The student will identify and eliminate the negative movement.
E. The student will reduce dissipation of energy as it applies to stage movement.

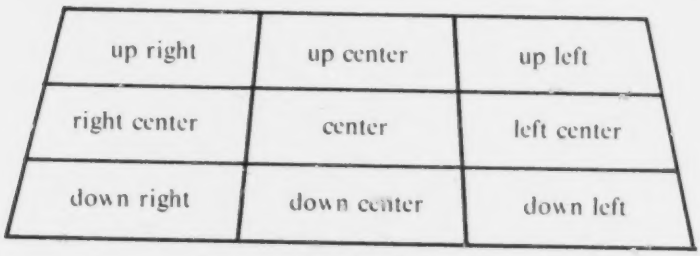
F. The student will make maximum use of his vocal mechanism as it pertains to:
   1. Proper breathing.
   2. Diction.
   3. Pitch.
   4. Rate.
   5. Projection.

II. CONTENT:

A. Understanding the physical movements of the actor on stage.
B. Developing greater awareness and sensitivity through the five senses.
C. Studying the characterization of other actors.
D. Creating character roles.
E. Practicing voice quality and physical expressions.

III. LEARNING EXPERIENCES:

A. Nine students take positions on the stage according to the following:



1. A tenth student suggests a blocking pattern, such as: The student from down right exchanges positions with student up center and they shake hands as they pass through center stage.
2. The remaining students comment on the accuracy of the movement.
3. Each student plans a blocking pattern for three to five characters so each exchanges positions and makes entrances and exits. Students evaluate the accuracy and economy of the movement.

B. Listen to Igor Stravinsky's "Firebird Suite".
   1. Move as the music motivates you.
   2. Divide into small groups. Improvise scenes based on the mood of the music.

C. Bring inanimate objects to class, such as rocks, leaves, fungus, shells, pods, hats, parts of costumes, masks, etc.
   1. Describe the sensation of touching your object.
   2. Personify the object, giving particular consideration to the sensation.
   3. In small groups, improvise scenes in which each individual personifies his object.
   4. Change group membership:
      a. Pantomime personified objects in situations.
      b. Move from pantomime to action with dialogue.

D. View one of the televised plays in the "Hallmark Hall of Fame Series." Write an analysis of one character using the following criteria:
   1. How is the characterization developed?
   2. How is the character instrumental in developing the theme?

E. Present a monologue.
   1. Select and memorize a straight role.
   2. Write an analysis of:
      a. The part the character plays in developing the theme line of the play.
      b. The development of characterization.
      c. The reason the role was chosen.
   3. Include a blocking pattern of movement consistent with the role.
   4. Present the monologue before the class.

F. Select a role that represents a personality directly opposite from your own.
   1. Memorize, analyze, and present before the class some of the character's longer speeches.
   2. In small groups, improvise scenes that include the various character types.
   3. Present the scenes before the class. Evaluate stage movement using the following criteria:
      a. Avoid moving on another person's lines.
      b. Avoid movement that distracts from meaning.

c. Avoid blocking oneself with downstage gestures.
d. Movements must be magnified.

G. Reproduce in puppets or marionettes various bodily attitudes and positions.

H. Present a puppet show to a group of children that illustrates a well known fairy tale.
1. Evaluate the effectiveness of the movement with the following criteria:
a. Was the movement plausible?
b. Was the movement significant?
c. Was there a minimum of negative movement?
2. Observe audience reaction to puppets and discuss this in class.

I. Assign Vachel Lindsey's "The Congo" to soprano, alto, tenor and baritone voices to do various parts.
1. Employ as many combinations of responses as possible including:
a. Solos.
b. Full chorus.
c. Cumulative responses.
d. Duets.
2. Others in the class can evaluate the effectiveness of the overall selection in terms of:
a. Clarity.
b. Integrity to author's meaning.
c. Volume, etc.

J. Have each member do an oral interpretation of some literature that requires:
1. Vividness of expression using pause, variety, etc.
2. Evaluate these presentations in class.
3. Have the class discuss its relevance to acting a part.

K. Play the game "Body Talk".
1. Published through CRM Publishers, found in *Psychology Today*, Oct., 1970.
2. Discuss why individuals were not able to communicate various emotions.

L. Standing behind a screen or partition, have the student read a poem or soliloquy from a play.
1. Record this presentation on a tape recorder.
2. Play the tape back and discuss the reactions of communi-

cation with the class and how the student felt behind the screen.

a. Keep in mind that the only variety offered came through the oral presentation.

M. Pantomime to a record after having practiced and rehearsed the actions, physical movement, and mouthing beforehand.
1. Preferably this record should be a singing record.
2. Practice for coordination and definite movement and portrayal.

N. Have students shoot letters of the alphabet back and forth using the letter as the beginning of an emotional word for a character.

O. Blindfold each student and have them sit in a row one behind the other. Pass around various household spices, etc., and have student identify each after all have tasted and smelled the various ingredients.
1. Small envelopes can be used for the ingredients.

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"Four Views of Caesar." 23 minutes, black and white. Distributed by Film Associates of California.

Recordings

"The Art of Ruth Draper." 1-12" recording. Distributed by RCA Victor.

UNIT FOUR: DRAMATIC CRITICISM

In addition to knowledge of drama through experience, knowledge of plot elements and their relationships is necessary to the student of drama in learning how to judge the merits of the play.

I. OBJECTIVES:

A. The student will develop criteria for judging the merits of a play and its production.
B. The student will write a paper on the effect of dramatic criticism on the produced play in America.
C. The student will write a fair and lucid critique of one play during the semester.

II. CONTENT:

A. Determining the value of a production.
B. Examining various reviews written about the same play.
C. Developing standards for judging productions.

III. LEARNING EXPERIENCES:

A. Attend a play as a class:
   1. Divide into groups of five. Each group evaluates the play on the basis of one of the following criteria:
      a. Choice of the play:
         (1) Literary quality.
         (2) Suitability for:
            (a) The occasion.
            (b) The audience.
            (c) The facilities.

b. Direction of the play:
   (1) Development of the plot.
   (2) Movement and stage business.
   (3) Character ensembles.
   (4) Tempo.
c. Characterization:
   (1) Consistent with playwright's purpose.
   (2) Relationship of characters:
      (a) To the theme.
      (b) To each other.
      (c) To the technical aspects of the production.
   (3) Supported by voice, body, and language.
d. Technical aspects (setting, lights, sound, costume, properties, make-up):
   (1) Support the playwright's purpose.
   (2) Functional.
e. Overall effect:
   (1) The production was meaningful.
   (2) The production was enjoyable.

2. Form new groups with one member of each of the previous groups in each of the new groups. Evaluate the play on the basis of the above criteria.
3. Formulate a "scorecard" for judging dramatic productions.
   a. Use on as many occasions as possible.
   b. Keep revising and perfecting the form.

B. In small groups, compare several reviews of one play found in such sources as *The New York Times, The Saturday Review of Literature, Time* Magazine, and *The New Yorker*.
1. Measure them against the criteria established in Learning Experience A.
2. In the large group, the recorder of each group reports his group's conclusions. Include in the report:
   a. An explanation of why different critics give opposite evaluations of the same play.
   b. How different magazines and newspapers in which reviews appear affect the nature of the reviews.
3. Make a summary of the professional criteria for play criticism on the basis of which criteria seem to be used by the drama critics who write in current periodicals.

C. View a local production of a play. Evaluate according to the criteria developed in Learning Experience A.
   1. Write a review for the school newspaper.
   2. Compare the class reviews with those appearing in the local newspapers.
   3. Invite a drama critic from the local newspaper to speak on dramatic criticism. Hold a forum following the speech.

D. Have each student review a play, a movie on television, or a movie in the theatre and write his own criticism.
   1. Have students use large note cards. Each student can keep his own file of his individual criticisms for later reference.
   2. From various performances these can be compared to each other.
   3. You as the teacher would suggest guidelines for your students to use.

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Films

Several films are available from Trans-World Films, such as:
"Caine Mutiny" with Humphrey Bogart

"Death of a Salesman" with Frederic March
"Julius Caesar" with Charlton Heston
"Lost Horizon" with Ronald Coleman
"Macbeth" with Orson Welles
"The Male Animal" with Henry Fonda and Olivia de Haviland

UNIT FIVE: HISTORY OF DRAMA AND THEATRE

The theatre has had its births, deaths, rebirths, and evolutions through countless ages of human honor and error. A vast number of cultures have influenced its evolution. The study of theatre history is included here to encourage the exploration of the vastness of theatre and its interrelationship with various cultures and societies.

I. OBJECTIVES:

A. The student will describe the relationship of the major influences in history upon theatre.

B. The student will identify and describe the following periods of theatre history:
   1. Primitive.
   2. Greek.
   3. Roman.
   4. Dark Ages.
   5. Medieval.
   6. Renaissance.
   7. Restoration.
   8. Modern.

II. CONTENT:

A. Reviewing historical periods.

B. Understanding playwrights of major historical periods.

C. Understanding the influence of international theatre.

III. LEARNING EXPERIENCES:

A. Chart the major periods of theatre history. For example, diagram socio-historical events to be superimposed on a

time line of major developments in theatre history.

B. Prepare a tableau of theatre through the ages, illustrating costumes, stage architecture, scene design.

C. Organize committees to:
   1. Set up a library table to house books on the major periods in theatre history.
   2. Make shadow box displays in which small dolls are dressed in costumes of a given period.
   3. Construct three-dimensional models of stage architecture for a given period.

D. Prepare flip talks to be used in making reports on major periods of history. Using a large sketch pad, plan the talk so there is only one idea per page. Use a summary page frequently. Illustrate with simple cartoon characters drawn with a black felt pen and highlighted with colored felt pens. Place pad on an easel during the report.

E. Present panel discussions in which students take various roles:
   1. A panel of Spanish playwrights, actors, directors, and drama critics discussing a production of Lopa de Vega's plays.
   2. A panel of playwrights, one from each of four periods in history such as the Greek, the Elizabethan, the Restoration, and the modern periods. Discuss restrictions imposed upon the dramatic arts by the society in which they lived.
   3. A panel of theatre critics, one from each of four countries such as Italy, England, France and Spain; discuss the impact of the Greek theatre on their culture.
   4. A panel composed of a sociologist, a lawyer, a political scientist, and a playwright discuss "Julius Caesar" as it applies to our society today.

F. Hold a press conference with students assuming roles of dramatist, actor, actress, producer, and an expert on the particular period of history. The rest of the class assume roles of newspaper reporters. Student correspondents interview the panel and write a report in the style appropriate to the publications which they represent.

G. Prepare a television program depicting different historical periods. It might be called "The Man of the Hour." Re-

enact the lives of famous dramatists, designers, and actors. Include newspaper accounts, testimonials, awards, speeches of tribute, and scenes from the artists' works. Present before other classes.

H. Present short scenes from children's plays. Discuss the evolution of children's theatre.

I. Hold an international theatre festival. Using folklore of a given country, improvise scenes that typify the culture. Invite history classes to participate in the festival.

J. Play charades with characters from the history of the theatre.

K. View the film, "Edith Hamilton".
   1. Divide into four small groups with each group examining one of the following questions:
      a. Why does Edith Hamilton assert that Greek civilization was unique in this history of the world?
      b. What are the fundamentals of Greek philosophy?
      c. Why did Greece fall?
      d. What are the contributions of the Greek civilization to our modern world?
   2. Change the membership of the groups so that at least one member of each of the previous groups is in each of the new groups. Hold a discussion.

L. Attend a church service. Submit a report comparing the role and procedures of the Greek chorus with the religious ritual.

M. Present a panel discussion with students taking the roles of Aeschylus, Sophocles, Euripides, and Aristophanes.
   1. The rest of the class play the roles of modern historians seeking primary evidence regarding the evolvement of theatrical conventions during the Greek period.
   2. Individually write a documented history of one convention of Greek theatre and assess its influence on modern theatre practices.

N. Four groups present scenes from the plays of Aeschylus, Sophocles, Euripides, and Aristophanes. Invite students from language arts, social studies, and art classes. Following the presentations, discuss socio-historical authenticity.

O. Attend a Shakespearean play.
   1. Analyze newspaper reviews of the play.

2. Write an analysis of both the play and the reviews.

P. Compare two statements of play direction.
   1. Discuss Hamlet's "Advice to the Players."
   2. Read the dialogue between John Gielgud and Richard Burton in "Hamlet."
   3. In small groups, compare the two directions.

Q. Memorize a soliloquy from a Shakespearean play. Include an oral analysis with the presentation.

R. Present cuttings from Shakespearean plays. Invite language arts and social studies classes to attend the presentations. Follow with a discussion of the socio-historical significance.

S. Read one of Shakespeare's plays and rewrite using as much of the original language as possible as a children's story and read it aloud to the class.

T. Read one of Shakespeare's plays and have the students work in pairs. Present the play to the class in oral report form using a model stage, costumed dolls, etc., acting out with the dolls various scenes they feel illustrate their play's important passages.

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"The Wisdom Series: Edith Hamilton." 30 minutes, black and white. Distributed by Encyclopedia Britannica Films.

"Hamlet—The Age of Elizabeth." 30 minutes, color. Distributed by Encyclopedia Britannica Films.

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"Julius Caesar." 20 minutes, black and white. Distributed by Sidney Box; Eastin.

"Julius Caesar." 33 minutes, black and white. Distributed by Young American Films.

"The Life of William Shakespeare." 28 minutes, black and white. Distributed by Association Films.

"Macbeth." 17 minutes, black and white. Distributed by Eastin.

"Romeo and Juliet." 40 minutes, black and white. Distributed by Teaching Films Custodians, Inc.

"Shakespeare's Theatre." 28½ minutes, black and white. Distributed by Association Films.

"Shakespeare's World and Shakespeare's London." 28½ minutes, black and white. Distributed by Association Films.

Brandon Films. 200 West 57th St., New York 10019.

"The Devil and Daniel Webster"
"The Male Animal"
"Mary of Scotland"
"Death of a Salesman"
"Mourning Becomes Electra"
"Macbeth"
"Richard III"
"Inspector General"
"Cyrano De Bergerac"

Filmstrips

"Ancient Greek and Roman Theatre Series," color, available from

Western Michigan University, Kalamazoo.

1. "Ancient Greek Theatre of Epidaurus."
2. "Theatre of Dionysius—Parts I and 2."
3. "Hellenistic Theatre of Priene."

"Antigone." 26 frames. Available from Western Michigan University, Kalamazoo.

"History of the English Theatre Series." Available from Western Michigan University, Kalamazoo.

1. "The Playhouse—Parts 1 and 2."
2. "Stage Effects and Machines."
3. "Scenery."
4. "Theatrical Costume—Parts 1 and 2."

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1. "A Day at the Globe."
2. "Prologue to the Globe Theatre."
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4. "The Playhouse Comes to London."

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"Everyman." 1-12″ record. TC1031.

"Great Comedies." 1-12″ record. TC1032.

"Greek Tragedy." 1-12″ record. TC1127. Distributed by Caedmon.

"Hamlet." Maurice Evans, 78 2-12″ records. Columbia.

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"Henry V." Laurence Olivier, 78 4-12″ records. R.C.A. Victor.

"Julius Caesar." Orson Welles, 78 5-12″ records. Columbia. (Set M-325) includes members of the Mercury Theatre.

"Macbeth" (complete). Old Vic Company. R.C.A. Victor. (LM 6010).

"Merchant of Venice." Michael Redgrave. Caedmon. C 2013.

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"Oedipus Rex (Sophocles)." 2-12″ records. TC2012. Distributed by Caedmon.

"Selections from Shakespeare." John Gielgud, 78 5-12″ records. Linguaphone Institute. (Includes: "Merchant of Venice", "As You Like It", "Richard II", "Sonnet CXVI", "A Midsummer Night's Dream", "The Tempest", "Henry V", "Henry IV", "Othello", "Hamlet",

"Sonnet XVIII".)
"Shakespeare: Soul of An Age." 1-12" record. Caedmon. TC1170.
"Twelfth Night." Orson Welles and members of the Mercury Theatre. 78 10-12" records. Columbia. Set C-7.
"The Wellsprings of Drama." 1-12" record. TC1031.

UNIT SIX: PRESENTING THE ONE-ACT PLAY

Individual responsibility in the selection and production of a one-act play serves not only to gain experience in the facets of production, but it also provides insights into talents of a student. The theatre offers a variety of technical positions through which one can express himself.

I. OBJECTIVES:

A. The student will develop criteria of play selection.
B. The student will set a realistic production schedule.
C. The student will participate in the production of a one-act play to be performed before a live audience.

II. CONTENT:

A. Examining several one-act plays to establish criteria for a good play.
B. Reading one-act plays for the purpose of selecting one to produce.
C. Reviewing rehearsal schedules and procedure.

III. LEARNING EXPERIENCES:

A. The students are to select a one-act play suitable to the characteristics of the student actors and facilities available.
B. Discuss the purpose and format of the rehearsal schedule.
C. Rehearse the play. Assume crew responsibilities and complete the productions to the degree of sophistication allowed by available facilities.
D. Each cast completes a written analysis and a prompt book.
E. Hold a "One-Act Play Festival" as a school assembly program

and before community groups.

F. After each play, a panel of critics composed of members of the audience and a board of actors and director examine and evaluate the production. A board of teachers from various subject areas evaluates the production in terms of historical accuracy and relevance for our time. Invite the drama critic from a local newspaper to serve as guest critic of the plays.

G. Discuss the criteria for good literature and how it applies to dramatic literature.

H. Discuss audience expectations and community standards as they relate to play selection.

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UNIT SEVEN: MUSIC AND THE THEATRE

Theatre incorporates many aspects of the fine arts. One of them, music, has become increasingly popular. A musical note or tune can often express emotions that words cannot. Thus, this unit provides learning experiences whereby the choice of music to enhance the dramatic mode can be made by the student.

I. OBJECTIVES:

A. The student will identify and describe the following types of musical plays:
   1. Musical comedy.
   2. Musical drama.
   3. Musical folk play.
   4. Musical fantasy.

B. The student will effectively integrate music with a cutting from a well known play by:
   1. Establishing a theme for each character.
   2. Using music to create a mood.
   3. Using music to establish time and/or setting.

II. CONTENT:

A. Tracing the evolution of American musical theatre.
B. Examining the current musical theatre scene.
C. Comparing American musical theatre to the operetta.

III. LEARNING EXPERIENCES:

A. Select a cutting from a well known play (or if time and interest permit, a one-act play) and integrate music into it.
B. Make a short film (100 feet) depicting a scene from a play

and have interested students compose a piano score for it.

C. Discuss the effect that music has on character identification, transition, establishment of setting, mood, and time.

D. Divide the class into four groups to explore the types of musicals and give a report to other members of the class. Use pictures, records, and librettos to illustrate their report.

E. Present a one-act play or a children's play to which the class has added music. If presenting it to a live audience, videotape it and play it back to the class for its evaluation.

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Ewen, David. *The Story of America's Musical Theatre*. Philadelphia: Chilton Company, Book Division, 1961.

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Smith, Cecil. *Musical Comedy in America*. New York: Theatre Arts Books, 1950.

Tumbusch, Tom. *Theatre Student: Complete Production Guide to Modern Musical Theatre*. New York: Richards Rosen Press, Inc., 1969.

Other Materials

Pamphlets: All are published by International Thespian Society, College Hill Station, Cincinnati, Ohio 45224.

Brome, Robert. "Anatomy of a One-Act Play." Vol. XXXVIII, 1966-67.

Dusenburg, Delwin B. "American Musical Theatre Since 1920." Vol. XXX, 1958-59.
Dusenburg, Delwin B. "American Musical Theatre to 1920." Vol. XXIX, 1957-58.
Ensley, Robert W. "Staging Musicals." Vol. XXXV, 1963-64.
Tumbusch, Tom. "A New Look at Musical Theatre." Vol. XXXIX, 1967-68.

V. AUDIO-VISUAL MATERIALS:

Records

"Brigadoon."
"Carousel."
"The Earth," "The Sea," "The Sky." Recorded by Rod McKuen, RCA Victor.
"Fiddler on the Roof."
"Finian's Rainbow."
"Flower Drum Song."
"Hair."
"History of Great Music," Time-Life Series, Time-Life Records, New York.
"Jesus Christ Superstar."
"Lil' Abner."
"My Fair Lady."
"Music Man."
"Oklahoma!"
"Oliver!"
"Porgy and Bess."
"Sound of Music."
"West Side Story."

VI. SUPPLY HOUSES:

Dramatis Play Service, 44 Park Avenue South, New York, New York, 10106.
Music Theatre International, 119 West 57th Street, New York.
Rodgers and Hammerstein Repertory, 120 East 56th Street, New York, New York. Phone MUrray Hill 2-1860.
Schermer, Inc., 3 East 43rd Street, New York.

UNIT EIGHT: CHILDRENS' THEATRE

Drama is not designed specifically for adults, but encompasses all age groups. Children respond with more enthusiasm and imagination than most adults. They can visualize scenery where no scenery exists. Any mere suggestion by the actor can conjure up in their minds what he will have them see. To children, dragons are real and cardboard castles are made of stone. Sharing a dramatic experience with children is an experience not soon forgotten. The script and scope of acting requires special consideration. It is the purpose of this unit to help the director and actor utilize the unique skills required of this form of drama.

I. OBJECTIVES:

A. The student will select or adapt a play suitable for children's theatre production using criteria established by the group.

B. The student will relate and, if time permits, demonstrate the modifications from a regular play that are necessary when producing children's theatre.

II. CONTENT:

A. Examining current children's theatre.

B. Comparing children's theatre to creative dramatics for children.

C. Producing children's theatre for a local grade school.

III. LEARNING EXPERIENCES:

A. Discuss in class the characteristics of a good children's story or play. Draw on the student's experiences with younger brothers or sisters, babysitting experiences, or what author-

ities say. Some characteristics which may emerge from the discussion are:

1. Simplicity.
2. Action.
3. Variety.

B. Have the student take a short story or folk tale and make a play adaptation from it. Depending on available time, this can be done individually or in pairs.

C. For musically inclined students, the teacher might suggest an accompanying guitar or piano score or prefacing the show with a ballad that serves as a prologue.

D. Time permitting, the teacher may want the class to produce an original or previously written children's theatre production for local grade school children.

E. This unit gives excellent opportunity to get reinforcement of principles learned or applied in units on scenery, lighting, make-up, costume, and properties.

F. Set up situations whereby students can observe children. This could be done in nurseries, schools, or similar places.

G. Compare and contrast a children's theatre production to a production intended for adults with special emphasis on:

1. The play itself.
2. Staging.
3. Tempo.
4. Administration and uses in the school curriculum.

H. Modify a regular play utilizing action, simplicity, and variety to maintain the interests of children ages 5-10 years.

I. Adapt a children's story into play form for a children's theatre production. Present this to a children's group followed by reaction to the experience.

IV. BIBLIOGRAPHY:

Books

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Chambers, W. Dewey. *Storytelling and Creative Drama*. Dubuque, Iowa: Wm. C. Brown Co., Publishers, 1970.

Coger, Leslie Irene, and Melvin R. White. *Reader's Theater Handbook*. Glenview, Ill.: Scott, Foresman and Co., 1967.

Davis, Jed H., and Mary Jane Watkins. *Children's Theatre: Play Production for the Child Audience*. New York: Harper and Bros., Publishers, 1960.

Forkert, Otto Maurice, compiler. *Children's Theater. . . That Captures Its Audience*. Chicago: The Coach House Press, Inc., 1962.

Kamerman, Sylvia E. *Children's Plays from Favorite Stories*. Boston: Plays, Inc., 1970.

Murland, Francis Caldwell. *Creative Dramatics for Children*. Yellow Springs, Ohio: Antioch Press, 1952.

Siks, Geraldine, and Hazel B. Dunnington. *Children's Theatre and Creative Dramatics*. Seattle, Washington: University of Washington Press, 1961.

Siks, Geraldine. *Children's Literature for Dramatization: An Anthology*. New York: Harper and Row, 1964.

V. AUDIO-VISUAL MATERIALS:

Records

"Hansel and Gretel" (opera form)

VI. SUPPLY HOUSES:

Children's Theatre Press, Cloverlot, Anchorage, Kentucky 40223.

David McKay Co., Inc., 750 Third Avenue, New York, New York 10017.

Pioneer Drama Service, Box 1420, Cody, Wyoming 82414.

DRAMATICS II

Play Production

GENERAL OBJECTIVES:

1. The student will produce a play.
2. The student will establish standards of evaluation.
3. The student will adhere to standards of historical authenticity.
4. The student will work in small groups responsively and productively.

UNIT ONE: INTRODUCTION TO PLAY PRODUCTION

A technical working knowledge of the theatre often comes through actual experience. Understanding stage directions, being able to evaluate your own facilities, and adapting your production to these ends is necessary for a successful final production. Play production encompasses the whole range of understanding stage directions to publicity. Before a production begins rehearsal, give careful thought to available facilities and competencies. With each new production, both seemingly limited facilities and working knowledge of the technical aspect of the theatre will expand.

I. OBJECTIVES:

A. The student will define terms of stage vocabulary.
B. The student will demonstrate safe use of stage equipment.
C. The student will explain the role of each phase of play production in affecting the whole production.

II. CONTENT:

A. Examining stage vocabulary.
B. Re-examining stage facilities in light of a specific production.
C. Reviewing stage and safety rules.

III. LEARNING EXPERIENCES:

A. In small groups, select a "project play". Apply the laboratory experiences in each of the units to the project play. A production book and a three-dimensional model of the settings are semester projects for each small group.
B. Discuss stage directions, stage areas, and the terms for temporary and permanent stage equipment. (Consult a handbook.) Tour the stage.

C. In buzz groups, determine the safety rules of the stage area
   1. In the large group, discuss the reason for these rules.
   2. Add to the list any reasons that the small groups may have overlooked.
   3. Discuss the need for appropriate work clothes.

D. Plan a field trip to a local theatre. If possible, go when a set is mounted on the stage. Compare the theatre facilities with the school facilities.

E. Reader's theatre is a means of viewing a play. Select a play or plays or do a cutting from a play and perform it before the class in a multiple reading style.

F. Hand out a list of stage terms for the students to understand and be able to use. Possibly test them on these terms, with those who cannot pass the test repeating it until they know these terms. The list of terms would be determined by the teacher.

G. Have each student make a casting sheet listing the various characteristics required for each character.

H. Divide the class into groups and have the chairman act as director, selecting a scene and casting it with the remaining members of the group.

I. If all roles cannot be cast, the group should provide alternatives to solve this problem.

IV. BIBLIOGRAPHY:

Books

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Blum, Daniel. *A Pictorial History of the American Theatre 1860-1970.* New York: Crown Publishing Company, 1969.

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Lounsberry, Warren G. *Theatre Backstage: A Dictionary of Tech-*

nical Terms and Methods with a Survey of American Stage Practices. Seattle, Washington: University of Washington Press, 1967.
Philippi, Herbert. *Stagecraft and Scene Design*. Boston: Houghton-Mifflin Company, 1953.
Nelms, Henning. *Play Production*. New York: Barnes and Noble, Inc., 1958.
Selden, Samuel, and Hunton D. Sellman. *Stage Scenery and Lighting*. 3rd ed. New York: Appleton-Century-Crofts.
Simonson, Lee. *The Stage is Set*. New York: Theatre Arts, 1963.
Wirth, Richard. *Handbook for Stage Crews*. Warren, Michigan: Harpress Publications, 1971.

V. AUDIO-VISUAL MATERIALS:

Films:

"It's Not All Play." 40 minutes. Distributed by Yale.
"Our Town and Ourselves." 30 minutes, color. Distributed by Encyclopedia Britannica Films.
"Thorton Wilder: Our Town." 30 minutes, color. Distributed by Encyclopedia Britannica Films.

VI. OTHER MATERIALS:

Children's Theatre Press, Cloverlot, Anchorage, Kentucky.
Dramatic Publishing Company, 59 E. Van Buren, Chicago, Illinois.
Dramatist Play Service, Inc., 14 E. 38th Street, New York, New York.
David McKay Co., Inc., 750 Third Avenue, New York, New York 10017.
Samuel French, Inc., 25 W. 45th St., New York, New York.
Paramount Theatrical Supplies Catalog. 10b. New York: Alcone Co., Inc., 1966.
Simon's Directory of Theatrical Materials, Services, and Information. New York: Package Publicity Service, Inc., 1966.

UNIT TWO: SCENERY DESIGN AND CONSTRUCTION

A good play should not be smothered by over-design or unnecessary frills; neither should it be stripped of scenic elements which generally enhance the play. The design and construction of scenery requires taste, skill, and a discerning eye in order to accomplish the purpose of aiding the audience to comprehend the play fully.

I. OBJECTIVES:

A. The student will design a realistic, constructivistic, symbolic, etc., set of a given play.

B. The student will construct a floor plan to scale of a given set.

C. The student will draw a multi-vanishing viewpoint perspective on an interior set.

D. The student will select material, tools, and paint appropriate for set construction.

E. The student will build scenery within the limitation of predetermined time, space, money, experience of workers and facilities.

F. The student will select, mix, and apply paint.

G. The student will demonstrate the following methods of texturing:

1. Dry brushing.
2. Spattering.
3. Rag rolling.
4. Spraying.
5. Flogging.
6. Scumbling.

7. Stenciling.

H. The student will demonstrate consistent care and maintenance of tools and equipment used in scenery construction.

II. CONTENT:

A. Familiarizing student with various schools of design.
B. Examining several designs for the same play and comparing rationale for each.
C. Familiarizing student with tools and materials used in set construction.

III. LEARNING EXPERIENCES:

A. Using major periods of theatre history:
   1. Discuss the architectural characteristics of theatres in each period.
   2. Use a tableau arrangement, a two-dimensional design, or a three-dimensional model to clarify visually the characteristics of the architecture.
B. Study set designers (Robert E. Jones, Joe Mielzinger, Donald Oenslager). Hold a panel-forum with four students playing the roles of set designers while the rest of the class act as stage designers or directors who ask questions of these experts regarding the staging of a particular play.
C. Assemble pictures that would be useful in designing the set for the project play.
D. Draw to scale (¼" to 1') designs for the project play; begin a three-dimensional model for the project play.
E. View the film, "One Way to Build a Flat"
   1. Construct a flat and special set pieces
   2. Substitute cardboard for canvas or muslin.
   3. Repair and resize old flats.
   4. Paint the flats.
   5. Mount the flats.
F. Serve on crews for school productions and assemblies.
G. Draw a set to scale, then build the set to the scale, design and justify the costumes, and make a light plot adaptable to the school stage.
H. Have the student identify the tool by its proper name and list the proper uses and care of each.

IV. BIBLIOGRAPHY:

Books

Adix, Vern. *Theatre Scenecraft*. Anchorage, Kentucky: Children's Theatre Press, 1956.

Boyle, Walden. *General and Flexible Staging: A New Theatre in the Making*. Berkeley, California: University of California Press, 1956.

Burris-Meyer, H., and Cole, E. C. *Scenery for The Theatre*. Boston: Little, Brown, and Co., 1938.

Friedrich, Willard J. *The Styles of Scenery Design XXII*. International Thespian Society.

Gillette, A.S. *Stage Scenery: Its Construction and Rigging*. New York: Harper and Row, Publishers, 1960.

Gillette, A. S. *An Introduction to Scenic Design*. New York: Harper and Row, Publishers, 1967.

Hughes, Glenn. *Penthouse Theatre: Its History and Technique*. Westport, Connecticut: Greenwood, 1950.

Jones, Eric. *Stage Construction for School Plays*. Newton Centre, Massachusetts: Branford, 1969.

Jones, Robert E. *The Dramatic Imagination*. New York: Theatre Arts Books, 1941.

Mielzinger, Joe. *Designing for the Theatre*. New York: Bramhall House, 1965.

Philippi, Herbert. *Stage Craft and Design*. Boston: Houghton Mifflin, 1953.

Seldon, Samuel, and Hunton D. Sellman. *Stage Scenery and Lighting*. 3rd ed. New York: Appleton-Century-Crofts.

Southern, R. *The Open Stage*. New York: Theatre Arts, 1959.

Southern, R. *Stage Setting*. New York: Theatre Arts, 1964.

V. AUDIO-VISUAL MATERIALS

Films

"Building a Set." 11 minutes, black and white. Distributed by University of Illinois.

Freidrich, Willard J. "The Styles of Scenery Designs," Vol. XXII, 1950-51.

"Designing a Set." 11 minutes, black and white. Distributed by Pennsylvania State University.

"One Way to Build a Flat." 15 minutes, black and white. Distributed by University of Illinois.

"Stagecraft: Scenery Painting." 8 minutes, black and white. Distributed by University of Illinois.

Filmstrips

"Elementary Set Design." part 5. "Special Types of Settings". Distributed by Comma, Hollywood.

"Scenery Painting." part 5. "Special Technique". Distributed by Comma, Hollywood.

VI. SUPPLY HOUSES:

Becker Brothers Studios, 2824 Taylor Street, Chicago, Illinois 60612.

J. H. Channon Corp., 1447-1455 West Hubbard Street, Chicago, Illinois 60622.

L.W. Cobleigh, Theatrical Scenic Studio, 4257 N. Lincoln Avenue, Chicago, Illinois 60618.

Danzian's, Inc., 142 W. 44th St., New York, New York 10036

Danzian's, Inc., 318S. Robertson Blvd., Los Angeles, California 90015

Danzian's, Inc., 2014 Commerce, Dallas Texas 75200

Gothic Color Co., 90 Ninth Ave., New York, New York 10011

Northwestern Theatre Associates, 1615 Maple Avenue, Evanston, Illinois 60201

Paramount Theatrical Supplies, 32 West 20th Street, New York, New York 10011.

Albert F. Runnell Studios, Inc., 4767 14th Street, Detroit, Michigan 48208.

Staging by Schmale, P.O. Box 1314, Chicago, Illinois 60690.

Charles H. Stewart and Company, 6-8 College Circle, Sommerville, Massachusetts 02143

Theatre Production Service, 45 West 46th Street, New York, New York 10036

Dramatis Play Service, 44 Park Avenue South, New York, New York 10106

Jack Frost Electric, 234 Piquette, Detroit, Michigan
Hollywood Costume Company, 22192 West Michigan, Dearborn, Michigan
Theatre House, 115 6th Avenue, Dayton, Kentucky
Frank Stevens, 544 West 30th Street, New York, New York

UNIT THREE: STAGE LIGHTING

The importance of lighting to magnify and establish the mood of a play cannot be overstressed. Colors and lighting have a psychological effect in our lives and so it is on the stage. Lighting affects not only the audience, but it also affects and establishes moods for the actors. Proper use of stage lighting not only creates atmosphere, but is also used to distinguish playing areas and realistic from non-realistic scenes, and to give effects to aid one's imagination with changes in time and place.

I. OBJECTIVES:

A. The student will name the following instruments and explain their characteristics, limitations and functions:
   1. Baby spots.
   2. Medium spots.
   3. Ellipsoidals.
   4. Follow spots.
   5. Scoops.
   6. Strip lights.

B. The student will identify the following types of lenses:
   1. Convex.
   2. Concave.
   3. Plano-cavex.
   4. Fresnal.

C. The student will identify and explain or demonstrate the use of the following color media:
   1. Gel.
   2. Plastic.

3. Glass or pyrex.
4. Tints or dyes.

D. The student will coastruct a light plot and instrument schedule for a given play.

E. The student will execute a light plot in actual production.

II. CONTENT:

A. Assessing the capabilities and limitations of existing lighting equipment.

B. Examining the physics and psychology of light and color.

C. Examining the light plot and instrument schedule.

III. LEARNING EXPERIENCES:

A. Invite representatives of lighting supply houses to conduct a discussion-demonstration of the available types of lighting equipment. Hold a forum.

B. In small groups, construct a simple piece of lighting equipment.
   1. Discuss: *Here's How.*
   2. In constructing lamps, use:
      a. Two pound coffee cans.
      b. Black paint.
      c. Appropriate wiring.

C. Hold a discussion-forum on the physics and psychology of light and color.
   1. Invite a physics and a psychology teacher to act as resource people.
   2. Record the discussion for use in following semesters.

D. Design a light plot for the project play.

IV. BIBLIOGRAPHY:

Books

Knapp, Jack. *Lighting the Stage with Homemade Equipment.* New York: Baker, 1953.

Parker, Oren, and Harvey Smith. *Scene Design and Stage Lighting.* New York: Holt, Rinehart and Winston, 1963.

Selden, Samuel, and Hunton D. Sellman. *Stage Scenery and Lighting*. 3rd ed. New York: Appleton-Century-Crofts.

Other Materials

Hake, Herbert. *Here's How*. Harper and Row, Publishers, n.d.
Obee, Harold. "Stage Lighting," Vol. XXIII, 1961-62. International Thespian Pamphlets.

V. SUPPLY HOUSES:

American Stage Lighting Company, 1331 C. North Ave., New Rochelle, New York 10804
Altman Stage Lighting, 145 West 25 Street, New York, New York 10001
Brigham Gelatin Co., 17-19 Weston St., Randolph, Vermont 05060
Capital Stage Lighting Company, Inc., 527-529 West 4th Street, New York, New York 10036
Century Stage Lighting, 521 West 43rd Street, New York, New York 10036 or 1820 Berkeley St., Santa Monica, Calif. 90400
Ariel Davis, 7035 Farrell Road, Calgary, Alberta, Canada.
Grand Stage Lighting Company, 23 West Hubbard Street, Chicago, Illinois 60610
Hub Electric Company, Inc., 2255 West Grand Avenue, Chicago, Illinois 60612
Jaqua Studios, 3432 Courville, Detroit, Michigan 48024
Kliegel Brothers, 23 48th Avenue, Long Island, New York 11101
Lighting and Electronics, Inc., 81 Prospect Street, Brooklyn, New York 11215
Lighting Associates, 7817 South Phillips Avenue, Chicago, Illinois 60649
Midwest Stage Lighting Company, 55 West Wacker Drive, Chicago, Illinois 60601
Newark Electronics, 20700 Hubbell, Oak Park, Michigan 48237
Oleson Company, 1535 Iver Avenue, Hollywood, California 90028
Rosco Laboratories, 214 Harrison Avenue, Harrison, New York 10528
Albert F. Runnell Studios, Inc., 4767 14th Street, Detroit, Michigan 48208

Strand Electric Inc., 3201 No. Highway #100, Minneapolis, Minnesota 55422

Toledo Theatre Supply Company, 3916 Secor Road, Toledo, Ohio 43660

Tobin Lake Studios, 2657 Seven Mile Road, South Lyon, Michigan 48178

Kraus, 2445 Superior Avenue, Cleveland, Ohio 44414

UNIT FOUR: PROPERTIES AND SOUND EFFECTS

Sound effects, like stage lighting, help establish the mood of the production and activate the audience's imagination. Properties are basic to the action of a play. Even the most simply staged production employs properties. Often properties such as chairs, tables, and various hand props are introduced at the initial reharsal of a play.

I. OBJECTIVES:

A. The student will prepare a prop list for a given play.
B. The student will develop a system of locating, obtaining, identifying, using, and returning props.
C. The student will design a sound plot for a standard musical like "Music Man," "Fiddler on the Roof," "George M," and also for more imaginative productions like "Marat Sade" or "One Flew Over the Cuckoo's Nest".
D. The student will demonstrate the creative use of sound effects without becoming ostentatious.

II. CONTENT:

A. Assessing the role of properties in the overall production.
B. Examining several methods of collecting, cataloguing, and distributing properties.
C. Examining use and current developments in sound plot.

III. LEARNING EXPERIENCES:

A. In small groups, select historical periods. Each group designs and constructs the same property according to the style of the selected period of history.
B. Collect pictures of properties that would be appropriate for the project play. Construct a property list.
C. In small groups, prepare short plays using only imaginatively designed sound effects to create variations in mood and meaning.
D. Construct a sound plot for a project play.
   1. A script of the play used for the class project with correct sound cues marked in it.
   2. Cataloguing of sounds on tape for easy reference and location.
   3. Annotation of sound levels and balance used during actual production.
E. Demonstrate the procedures for and involve the student in-making the following:
   1. Armor.
   2. Mirrors.
   3. Breakaways.
   4. Moullages.
   5. Pillars.
   6. Swords.

IV. BIBLIOGRAPHY:

Books

Burris-Meyer, Harold, and Malcolm Vincent. *Sound in the Theatre*. Mineola, New York: Radio Magazines, Inc., 1959.

Conway, Heather. *Stage Properties*. London: H. Jenkin, 1960.

Cornberg, Sol, and Emanual Gebauer. *A Stage Crew Handbook*, rev. ed. New York: Harper, 1957.

V. AUDIO-VISUAL MATERIALS:

"Joyous Church Bells and Automatic Piano." Available from Western Michigan University, Kalamazoo 49001.

"Sound Effects Album". CB-49. Available from Western Michigan University, Kalamazoo 49001.

"Sound Effects from Chimes for Arch Abby at Beuron and the Angelus." Available from Western Michigan University, Kalamazoo 49001.

"Traffic Noises." Available from Western Michigan University, Kalamazoo 49001.

VI. SUPPLY HOUSES:

Audio Distributors, 3242 S. Division, Grand Rapids, Michigan.

Jack Gell Dry Goods, 5700 Federal, Detroit, Michigan

Gennett Records, South First and A Streets, Richmond, Indiana 47374

LaFayette Electric, 1326 Broadway, Detroit

Newark Electronics, 20700 Hubbell, Oak Park, Michigan 48237

Shure Brothers, Inc., 222 Hartly Avenue, Evanston, Illinois

Speedy-Q Sound Effects, Richmond, Indiana 47374

Standard Radio, 360 North Michigan Avenue, Chicago, Illinois 60601

UNIT FIVE: COSTUMES

Costumes are an integral part of all productions. Characters must "look" the part if the audience is to fix in their own minds the place, social position, and time the director wishes to establish. Often effective productions can be done through costuming and make-up alone since in themselves they visually convey so much to the viewer. Reviewing the periods of history can give you many ideas for costumes and alterations of modern clothing that can be used to effectively costume your show.

I. OBJECTIVES:

A. The student will construct a costume plot of a given play.
B. The student will locate, catalogue, and care for costumes.
C. The student will construct a costume.

II. CONTENT:

A. Examining use and role of costume in play productions.
B. Examining methods of obtaining costumes.
C. Examining the costume plot.

III. LEARNING EXPERIENCES:

A. Construct simple costumes of a given historical period.
   1. Improvise scenes allowing movement on stage in these costumes.
   2. Place the costumes in a permanent costume wardrobe.

B. Hold small group discussions on the topic: "What does modern dress contribute to period plays?" (Include Greek and Elizabethan periods.)
C. Participate in a dialogue forum with the speech teacher and the home economics teacher, relating costumes to other elements of play production such as mood, color, setting.
D. Collect pictures of costumes appropriate for the project play. Design costumes plates and prepare costume list for the project play.

IV. BIBLIOGRAPHY:

Books

Barton, Lucy. *Historic Costume for the Stage*. Boston: Baker's Plays, 1961.
Boucher, Francoise. *Twenty Thousand Years of Fashions*. New York: Harry N. Abrams, 1970.
Bradley, Carolyn. *Western World Costume*. New York: Appleton-Century-Crofts, 1954.
Cridis, James. *Costuming With Basic Separates*. New Haven, Conn.: Whitlock's, 1954.
Davenport, Nellie. *Book of Costumes*. New York: Crown Publishers, 1948.
Henney, Harold Hansen. *Costumes and Styles*. New York: Dutton and Company, Inc., 1956.
Jackson, S. *Simple Stage Costumes*. New York: Watson-Guphill, 1969.
Payne, Blanche. *History of Costume*. New York: Harper and Row, Publishers, 1965
Prisk, Bernice. *Stage Costumes Handbook*. New York: Harper and Row, Publishers, 1966.

V. AUDIO-VISUAL MATERIALS:

Films:

"Making a Mask." 16 minutes. Distributed by International Theatrical and Television Corporation.
"Mask Making." 20 minutes. Distributed by Yale.

Filmstrips:

Part 1: "Basic Principles of Stage Costuming." Part 2: "Application of General Design Principles." Part 3: "Sketches and Use of Textiles." Distributed by Comma, Hollywood.

"History of Costume." 36 frames, black and white. Available from Western Michigan University, Kalamazoo 49001.

VI. SUPPLY HOUSES:

Barnes Costume Company, 1304 West Fourth Street, Davenport, Iowa 52802.

Brooks-VanHorn, 232 North 11th Street, Philadelphia, Pennsylvania 19107 and 16 West 61st St. New York, New York 10023

Eaves Costume Company, 151 West 46th Street, New York, New York 10036

Goodwill Outlets

Hollywood Costume Company, 22198 Michigan, West Dearborn, Michigan 48124

Hooker-Howe Costume Company, P. O. Box 391, Haverhill, Massachussetts 01830

Jack Gell Dry Goods, 5700 Federal, Detroit, Michigan

Maurice Costumes, 33 John R., Detroit, Michigan

New York Costume Company, 10 West Hubbard St., Chicago, Illinois 60611

Rose Textile, 138 Grand St., New York, New York 10013

Salvation Army Warehouses

Theatrical Production Services, 46 West 46th Street, New York, New York 10036

VII. OTHER

Butterick Pattern Books
McCall's Pattern Books
Simplicity Pattern Books

UNIT SIX: MAKE-UP

Common reactions to many high school productions seem to concentrate on the artificiality of the characters' appearance. The hair is too gray, the boys look like girls, and the girls seem to have all the cosmetics available to make themselves appear glamorous. Skillful application of stage make-up is necessary to make the production authentic. The use of make-up and costumes brings characters to life and helps establish them in the audience's mind. Occasional problems in make-up occur and skill in handling these problems can be learned. Make-up is necessary for all productions and having the proper knowledge is essential.

I. OBJECTIVES:

A. The student will identify and explain the characteristics and be able to demonstrate the use of:
   1. Grease (stick).
   2. Grease (tube).
   3. Liquid make-up.
   4. Pan stick.

B. The student will effectively apply make-up in creating a straight and character part.

C. The student will design a make-up plot for an entire three-act play.

II. CONTENT:

A. Examining methods of application.

B. Constructing a make-up morgue.
C. Applying make-up for characters and animals.
D. Examining various supply houses.

III. LEARNING EXPERIENCES:

A. The teacher conducts a demonstration of make-up application.
B. Apply make-up:
   1. Straight make-up.
   2. Character make-up.
C. In teams, apply make-up to each other:
   1. For a character role.
   2. For an animal role.
D. Prepare a make-up morgue. File pictures for character roles, animal roles, facial characteristics of various cultures, historical periods, and various ages.
E. Design a make-up chart for a play.
F. Select one children's play that has animals in the cast. Construct head pieces for the various characters. Put into stock.

IV. BIBLIOGRAPHY:

Books

Buchman, Herman. *Stage Makeup*. New York: Watson-Guptill, Inc., 1971.

Corson, Richard. *Stage Makeup*, 4th ed. New York: Appleton-Century-Crofts, 1967.

Factor, Max. *Make-up Pamphlets*, rev. ed. Hollywood, Calif.: Factor Studios, 1964. (Nine pamphlets.)

Lane, Yoti. *Stage Make-up*. Minneapolis, Minn.: Northwestern Press, 1968.

Perrottet, Phillippe. *Practical Stage Make-Up*. New York: Van Nostrand Reinhold Publishing Corp., 1967

V. AUDIO-VISUAL MATERIALS:

Films

"Make-up for the Theatre." 13 minutes, color. Distributed by the University of California at Los Angeles.

"Making Theatrical Wigs." 11 minutes, black and white. Distributed by the University of California.

Supply Houses

Alcone Student Make-Up Kit. (Stein's Make-Up) Alcone Corporation, Department ED, 32 West 20th Street, New York, New York 10011 ($5.00 each)

Samuel French, 25 West 45th Street, New York, New York 10010

Max Factor Make-Up. Distributed by the New York Costume Company, Inc., 10 West Hubbard St., Chicago, Illinois 60610

Paramount Theatrical Supplies, 32 West 20th Street, New York, New York 10011 (Filmstrip available)

Nat Robbins, 171 Madison Avenue, New York, New York 10016

M. Stein Cosmetic Company, 430 Broome Street, New York, New York 10013

Theatre House, Dayton, Kentucky

UNIT SEVEN: PUBLICITY

After weeks of preparation, your students are ready for opening night. The house lights dim, the curtains open, and the actors are aware that an audience is present. Is the production well attended, or are only a handful of persons, whose children are in the play, present?

Audience attendance at a dramatic production is a must for success. It is important to inform the general public of the production. Students must become aware that they must "sell" their production ahead of time and that all available resources must be utilized to insure an audience.

I. OBJECTIVES:

A. The student will understand the importance of publicity as it applies to a successful production.
B. The student will develop the ability to effectively advertise tryouts, stage crew availabilities, and production dates.
C. The student will utilize publicity materials in his community
D. The student will produce actual posters and other advertising media for a given play.

II. CONTENT:

A. Understanding the importance of publicity.
B. Producing a publicity kit.
C. Designing a program.

III. LEARNING EXPERIENCES:

A. Discuss the importance of advertising for a play.
B. Produce a casting chart listing characters, tryout locations, time and material necessary for auditions for a specific play.
C. Repeat the above in regard to stage crews.
D. Design a poster to advertise a particular play.
E. Write a newspaper advertisement for your play.
F. Write a radio advertisement for your play.
G. Design a ticket that will serve an advertisement purpose as well as serve as admittance to the production.
H. Utilize the radio advertisement through the school's public address system.
I. Design a program for a production which will include cast, crews, etc.

IV. BIBLIOGRAPHY:

Package Publicity Service, 247 W. 46th St., New York, New York 10036